

AUTHOR & JOURNALIST

OLD FORMULAS DON'T SELL STORIES

Stanley Ellin

Verse – For Love or Money

DONALD EASTMAN

Opportunities in the Catholic Press

JOHN McCARTHY

A heartening editorial, "No Cause for Alarm" (Page 4)

Books for Writers . . . From Editors' Desks

to You . . . Contests and Awards

Market List:

Poetry (including light verse)

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FIRST PRIZE \$500

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Honorable Mention Awards \$100 Each

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Poems — Poetry
by Eleanor Jenks

The Jungle Whispers — True Adventures
by Kenneth W. Vinton

The Great Prize — Political History
by James W. Briscoe

Stones of Fire — Novel
by Arthur Trevenning Harris
Melted Like Snow — Novel
by Walter Myers

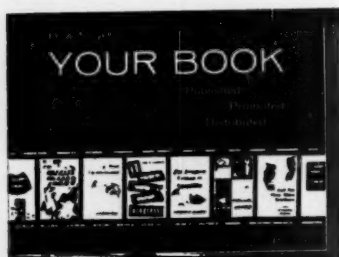
Spiritual Guidance and the Varieties of
Character — Psychological Study
by Henry J. Simoneaux,
O.M.I., S.T.L., Ph.D.

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Send for Simple Rules—We have launched over 600 authors and are looking for *all types of manuscripts*—books that may reach the best-seller lists. Through our annual Best Book Contests we have discovered dozens of promising new writers. Now comes 1957 and another wonderful opportunity . . . **FOR YOU**—to win recognition for **YOUR** creative work and be publicized

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MARCH, 1957

Palmer Institute Now Accredited

Only School of Writing So Honored

An Accrediting Commission of the National Home Study Council, composed of nationally known educators (not just those in the home study field), recently visited and inspected applicant schools to confirm evidence that they were up to the rigid standards set by the Council. Instructional materials were reviewed by subject matter specialists.

Of 25 correspondence schools throughout the nation to receive accreditation by the National Home Study Council, Palmer Institute is the only school teaching creative writing to be so honored.

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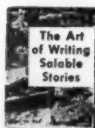
Palmer Institute has been a member of the NHSC since 1927, and is proud to be approved under the Council's new program of Accreditation. To those who know Palmer Institute, this recent honor was no surprise. For years Palmer has helped many new writers get started and experienced writers increase their incomes. For instance, Keith Monroe, nationally known writer, says, "What I learned about writing from Palmer Institute has been invaluable to me."

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AN EDITORIAL

No Cause for Alarm

MANY freelance writers are disturbed by the discontinuance of the Crowell-Collier magazines—*American*, *Woman's Home Companion*, and *Collier's*—previously reported in *Author & Journalist*.

To what extent is writers' alarm justified? All three magazines had had long careers, and most of us perhaps thought of them as going on indefinitely. At the same time, it is questionable if 10% of the full-time freelance writers in the United States ever contributed to any of them. Two of the three were heavily staff-written during much of their careers. Much of the other material in them was "commissioned" by the editors.

True, their discontinuance emphasizes the fact that the publishing business is precarious, especially with mass circulation magazines, in this time of rising costs.

Nevertheless, while these magazines were declining, others were building up. For instance, to take examples from various fields, *Reader's Digest*, *Life*, *Look*, *Playboy*, *American Heritage*, *Catholic Digest*, *Together*, *Saturday Review*.

Magazines have always been in a state of flux. Folks who have been in the writing business for some years will remember *Century*, *Scribner's*, *Pictorial Review*, *Delineator*, *Woman's World*, *Independent*, *Outlook*. Some of these publications paid high rates to their contributors; all of them seemed permanent institutions. But . . . they folded.

More recently, *Today's Woman* and *Better Living*, both of which paid authors liberally, gave up the ghost. Most of the so-called pulps have been abandoned.

Now on the plus side. Most of the writers who used to contribute to the pulps have now turned to writing book-length fiction for the paperback books.

The men's magazines, of which *Author & Journalist* listed 22 two years ago, now number 46—and by the time this issue gets into print, there probably will be more.

The business (trade) journals are buying more copy and paying more for it than ever before. The confession magazines and the crime fiction magazines have taken on new life.

If one will look objectively at the magazine picture over any period of five years in reasonably stable times, he will find little change in the total number of markets open to freelancers. Over the past five years, the number of publications listed in the Handy Market List—which represents a fair guide to the field—shows approximately 2% change on the upside.

Approximately 27% of the magazines listed in 1952 have dropped out—but more than enough new ones have come in to take their places. The net change is not in number of markets, but in their type.

What this means is that the versatile writer—who can change his approach and write now for one kind of market, now for another—finds no lessening demand for his work. If he is nimble in shifting from one thing to another, he can get in on the ground floor of numerous new markets from year to year.

AUTHOR & JOURNALIST

What Readers Say

Where Retyping Helps

I have complete understanding of fellow-writers who boil when editors use clips, rubber stamps, and various other devices that force retyping of material. I have my own moments of boiling over such practices—steaming *almost* as hotly as when editors seemingly ignore the scripts by quickly jamming them back into return envelopes without courtesy of even rejection slips. I prefer clips to *nothing*.

But about being forced to retype, I must confess the clip-and-stamp editors do me a favor. In retyping, a writer invariably comes across rough places that need polishing; I have never retyped a script without making some improvement upon it, and time and again, these very improvements have brought sales. These sales have caused me to seriously question the wisdom of sending forth returned material without reappraisal.

If a manuscript is sent to a market it fits, and is returned, the writer has warning, 99 times out of 100, that something is wrong with it. Unless badly overstocked, editors don't shoot back material that is slanted to them. And reexamination by the writer usually turns up numerous flaws.

So I have learned to take the clips and stamps in stride. Many times, I have *stomped* and blown off steam about forced retyping. And then have come the times when, with check in hand, I have looked back gratefully upon the editors whose "mutilations" forced me to do a better story.

JACK KYTLE

Birmingham, Ala.

For Prompt Rejections

If an editor does not want a MS. of mine, all I ask is that he send it flying home in the condition that he received it. I do not and never have questioned the editor's right to return a MS., and without comment. But I do question his right to hold a MS. for months or even years and then return it messed up for fair.

Can you imagine an ordinary citizen accepting an auto dealer's offer to make a test of a car and then keeping it six months or a year and finally, after the dealer has asked about the potential customer's reactions, bringing the car back with the battery run down, air out of the tires? The writer sends his story to the editor to test it out, that is, consider it for publication. And the least he can do is return it promptly that the writer may have a chance to place it elsewhere.

Last summer I had a MS. returned after the editor had given the nod on a query, had promised that after the Christmas holidays he would write me about pictures and give possible date of publication. The MS. was pretty well crumpled up and every page had words underlined with pencil. His reason? Before he received my story he had published an article on the same subject and his readers had not been enthusiastic. Why did he not tell me that when I queried?

Another editor asked to hold a story for longer consideration; after waiting several months I wrote to him. Back bounced my baby. This outfit had published an article on the same subject the month before my story rolled in.

Of course, there is nothing a freelancer can do

MONEY TALKS!

Here's \$8,000 Talking!

"Never Again Will I Be Skeptical ... PROFESSIONAL WRITING CAN BE TAUGHT BY MAIL."

Writes writing award winner J. E. Logan, of Michigan, who has good reason to know—because as he says: "For about seven years, I have been entering writing contests with regularity and persistence. I knew that I needed to learn how to write in a professional manner ... by using the methods and techniques recommended by the New York School of Writing I recently won the largest award of my writing career—a prize worth about \$8,000. NEVER AGAIN WILL I BE SKEPTICAL OF THE STATEMENT THAT PROFESSIONAL WRITING CAN BE TAUGHT BY MAIL."

Five Sales in Fourteen Months!

Another N.Y.S. student, James Harsh of Manhattan Beach, California, wrote: "I think my five sales totaling around \$1,300 speak well for your course. The instruction and the encouragement kept me going when I had just about given up. A new writer needs this help but, above all, he needs honest appraisal of his work. I've gotten all this from your course."

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but cross off such mags from market lists as Gloria Whorton suggests in the November (1956) *A&J*.

The Sampsell story, however, is not all raw rejection deals. Last month I was published in *Listen*, *Church Management*, *Burroughs Clearing House*, and *Immaculate Heart Messenger*. I sell to any number of Catholic and Protestant papers, educational journals, health, farming and banking magazines.

BROWNE SAMPSELL

Stephens City, Va.

Sales From Market Information

I have long been a reader of *A&J*, and find it a most helpful, inspiring magazine. I have sold fiction, articles, and fillers to *Christian Advocate*, *War Cry*, *Victorian*, *Josephinum Review*, *Listen*, *Profitable Hobbies*, *Friends*, and a number of other magazines. The market tips and helpful information contained in *A&J* have been largely instrumental in helping me to make these sales.

EINO H. (DRIK) JOHNSON

Calhoun City, Miss.

Writers, Take Heart

I am so unhappy over the demise of two more of our better magazines. I'm afraid more are slated to go.

However, writers should take new heart and move right into the new opportunities opening up in television. I am convinced that as more and more stations open up across the land, there will be more outlets than ever before for exactly the same type of material we have been selling to magazines. So there is no real reason for "crying

into our beards" except for the natural sorrow in seeing old friends pass into oblivion.

HILDA PETERSON

Roseburg, Ore.

The Best on Little Magazines

Alan Swallow's article is probably the best ever written on the subject of "little" magazines.

LARRY B. FARSACE

Rochester, N. Y.

Praise for Smythe on Poetry

Thank you for the article by Daniel Smythe. I certainly don't want to miss one of your issues, if this is the standard you set for your magazine.

PATRICIA MARTIN

San Mateo, Calif.

Rejection—with Comment

Leo Sartain's protest against "informative" rejection slips prompts me to offer my vote for the type that *Modern Romances* sends out.

In addition to the printed rejection slip, *Modern Romances* also encloses the reader's typewritten comment . . . sometimes almost a full page. This tells clearly how close the manuscript came to making the grade, and exactly why it didn't.

In regard to this being "only the editor's opinion," what more could a writer ask? This gives the writer something to go on regarding future submissions to the magazine.

I wish more editors would follow Henry Malmgreen's lead.

MARGARET E. DONOVAN

Detroit, Mich.

Win A Cash Prize!

\$25.00 for best short-short story

\$50.00 for best short story

\$100.00 for best book length

These CASH prizes will be awarded to the best stories submitted to this agency before April 15, 1957. Mark your manuscript "Contest" and accompany it with the regular \$5.00 appraisal fee. All stories remain the author's property. WINNERS' NAMES will be announced here at close of contest.

CAN YOU BE THE WINNER?

MARY KAY TENNISON

Authors Agent & Counsellor

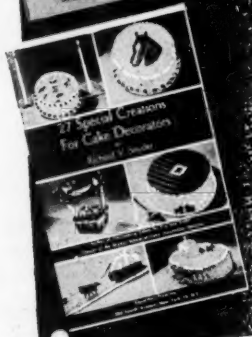
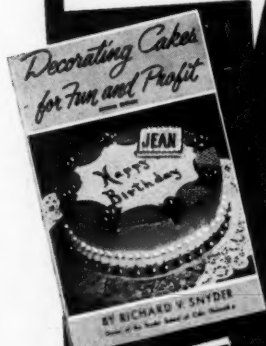
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(Phone RE 1-6780)

What Can Exposition Press Do For the Author of a Specialized Book ?

September 24, 1956

As a case in point, we quote an unsolicited letter from author Richard V. Snyder to Edward Uhlan, President of Exposition Press, a leader in the field of subsidy publishing for more than 20 years.



A Memo from Edward Uhlan

The Richard V. Snyder story is a happy one. We cite his success as an example of what our sales-promotion staff can do for the author of a manuscript that has been prejudged as "too specialized in appeal." We publish every kind of book—from the little volume of verse, first novel and "how-to" book to the scholarly study, religious tract and sales outlets are exploited for each one of our books. If you have a manuscript, even partially completed, submit it to us for a prompt editorial report. There is no fee or obligation.

DEAR MR. UHLAN: Approximately three years ago, my first book, "Decorating Cakes for Fun and Profit," was published by your company. I thought you might be interested to see how important you and your company have become in our lives.

The thousands of fan letters which have poured in indicate the impact that authorship has made on our lives. The books have been profitable in a financial way, too. Our expenses for the first edition of the first book were as follows: subsidy, \$3,150; photography, \$273; final typing of manuscript, \$25; advertising, \$90—for a total of \$3,538. Our income was as follows: four royalty checks—total of \$3,933.60; sale of 150 free books, \$600; gift value of 50 free books, \$120; profit of 40% on 250 books bought from publisher and sold to students, \$400—for a total of \$5,053.60. This left us a net profit of \$1,515.60.

I know that the only way a special book like mine can be published is the subsidy way; the author and the publisher share the risks and the profits. We made 12½% profit on the first edition instead of the standard 10% royalty. But what is more important is that the second edition and all subsequent editions pay us 20% at no further expense to us. This is double the royalty that most authors receive. Three royalty checks on the second edition have given us a net profit of \$1,060.20 in the past year.

A year ago you published our "Creations for Cake Decorators," a \$1.00 supplement, with no subsidy required from us. The expenses for the first edition were limited to a \$135 bill for photography. Our income to date has been as follows: one royalty check (standard 10% royalty, since we didn't share the risks), \$95.70; profit of 40% on 400 books bought from publisher and sold to students, \$160; a total of \$255.70. This left us a net profit of \$120.70 after only six months of royalties. [Note: The figures quoted here do not include returns of the last 6-month royalty period in 1956.]

In other words, up to now we have made a net profit of \$2,706.50 on our books. A conservative estimate of our royalties from here on is about \$1,200 a year, or \$100 a month income for life. We don't have to wait until retirement for this income; we receive it now.

Our books have also brought additional students to our private school, and therefore additional income of an indeterminate amount. We estimate at least \$1,000 more a year in profit. It could be more.

Of course, there are many satisfactions that can't be measured in money: new friends, prestige, knowing you are filling a need and making other people happier and more prosperous. Added to all these intangibles is a rich feeling of creative satisfaction and even a slight intimation of immortality.

To have all these satisfactions, and income too, is just that much more wonderful and difficult to believe. We wanted you and Exposition Press to know how much we appreciate your having made such miraculous things possible.

Sincerely, RICHARD V. SNYDER

New Brochure—Free!

Read the complete story of 20 years of successful subsidy publishing in our new illustrated brochure, **You Can Publish Your Book**. Contains information for writers and details of our subsidy publishing plan. Write for free copy today!

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Contests and Awards

The Western Writers of America, Inc., has opened the short story category of its Annual Spur Awards to all writers, members or not. The award in this classification is for the best magazine fiction story, slick or pulp, originally published during the calendar year 1956, dealing with Western subjects in a Western background. Reprints are not acceptable.

All stories must be submitted in triplicate, carbon or tear sheet, one to each of the three judges on the panel. Covering letters must also be sent in triplicate, one to each judge, with a fourth going to the Chairman of the Awards Committee. No writer may submit more than one story in the category, and pseudonyms must be regarded as duplications.

Judges: Robert Erisman, North Stonington, Conn.; Dr. E. Debs Smith, Eastern New Mexico University, Portales, N. M.; Theron Luke, 751 E. 560 N., Provo, Utah. Chairman of Awards Committee: John B. Prescott, 3450 N. 35th St., Phoenix, Ariz.

All awards, silver-mounted gold spurs attached to solid walnut plaques, upon which there are brass plates engraved with the writers' names, will be presented to the winners at the annual convention of the organization, to be held in June at Great Falls, Mont.

Closing date for submissions, April 1.

—A&J—

The Laramore-Rader Poetry Group offers its annual award of \$25 for the best poem on any subject, 30 lines or less. Open to all poets except members of the group. Send two unsigned copies (name and address in sealed envelope bearing title of poem) to Phyllis M. Flaig, Chairman, Laramore-Rader Poetry Award, 244 Fluvia Ave., Coral Gables, Fla.

Closing date, May 1.

—A&J—

A prize contest for the best book published in 1956 devoted to critical analysis of writings in the field of English or American literature is announced by the *Explicator*, a literary monthly published at the University of South Carolina. The prize will consist of \$200 in cash and a certificate.

The winner of last year's contest was a book entitled *Hawthorne: A Critical Study*, written by Professor Hyatt H. Waggoner of Brown University and published by the Harvard University Press.

The *Explicator* specializes in *explication de texte*, a word-by-word analysis of literary works, especially poetry. Now in its fifteenth year, it is the only magazine dealing exclusively with this type of literary analysis.

Authors or publishers may submit books for the competition or write for fuller information to: The *Explicator*, University of South Carolina, Columbia, S. C. Closing date, April 1.

—A&J—

The Stanley Award in Drama has been announced by Wagner College. It will consist of a fellowship, including living and travel expenses, at the New York City Writers' Conference for 1957 directed by Gorham Munson under sponsorship of Wagner College; also royalties for a play by the Award-winner to be produced by the Corn Cob Theatre of the Staten Island Playhouse.

AUTHOR & JOURNALIST

Details are obtainable from the Director, New York City Writers' Conference, Wagner College, Staten Island 1, N. Y.

-A&J-

Again this year prizes of a value of \$5,000 are offered in the eleventh annual contest of the Hospitalized Veterans Writing Project. There are 20 categories embracing various types of writing.

All are restricted to hospitalized veterans of wars in which the United States has engaged. Closing date, April 15.

Details of the contest are available in most VA hospitals. Or information may be obtained from the Hospitalized Veterans Writing Project, Inc., 1020 Lake Shore Drive, Chicago, Ill.

-A&J-

The ninth annual Charles W. Follett Competition has been announced. An award of \$3,000—\$1,000 outright, \$2,000 advance against royalties—will be made for the best book manuscript, fiction or non-fiction, for children 8-12 or for teen-agers.

Entry blank and details are obtainable from the Charles W. Follett Award, 1000 W. Washington Blvd., Chicago 7. Closing date, July 1.

Manuscripts at the picture book level may be eligible for the Follett Beginning-to-Read Award, 1010 W. Washington Blvd., Chicago 7. Entry blanks and rules may be obtained from this address. Closing date, March 31.

-A&J-

The California Federation of Chaparral Poets offers prizes of \$15, \$10, and \$5 in each of three contests—sonnets, California poems, humorous and light verse. Address: Peter Terry, 3949 Los Olivos, La Crescenta, Calif.

Prizes of \$5, \$3, and \$2 are offered in a contest for senior high school students and one for junior high school students. Any form, any subject, 32-line limit. Address: Esther Baldwin York, 1478 Westerly Terrace, Los Angeles 26, Calif.

Closing date for all contests, April 1. Poems should be submitted anonymously, with the writer's name and address in a sealed envelope. No poems will be returned, but all remain the property of the authors.

All these contests are restricted to residents of California.

-A&J-

In requesting information from the sponsors of any contest the writer should enclose a stamped self-addressed envelope, preferably No. 9 or No. 10.

EVER WRITE FILLERS?

Every writer runs across incidents and ideas that are interesting but hardly deserving of full-length articles or stories. The writer alert to every opportunity makes these into fillers, for which there's a well-nigh insatiable demand.

If you want to capitalize on this demand, you'll need the up-to-date list of filler markets in the April *Author & Journalist*.

Of course there'll be also the help-filled articles and features that make *A&J* indispensable to writers.

If you are not now a subscriber, use the handy order form on Page 31. Make sure of getting *Author & Journalist* promptly every month.

THE STORY CREATOR

in **PLOTTING WITHOUT TEARS** was developed to help my clients think through their material as a professional does. Unlike other plotting devices which merely give you disconnected skeleton outlines, a setting or a mere jumble of words and sentences, it provides you with an unlimited number of plots from a source which never gets used up and which is always being replenished—your personal experience. It gives you the method the successful veteran uses—perhaps unconsciously—as a basis for his stories.

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A salute to Mr. Prather..



This advertisement is something of a departure for us, because we've never before devoted a full ad to the sales and doings of a single client. Our feeling has always been that every writer's career and success is an individual matter, and doesn't necessarily illustrate what we can do for the next fellow, so it has always been our practice to show our sales results by listing many sales of many types for many clients.

We're deviating from this policy this time, however, because we're so pleased with Richard S. Prather's career, and with the way he has moved forward, that we think you'll want to share this pleasure with us and with him.

Dick Prather has been with us for about six years now, and he came to us in the same way as most of the writers we've developed—by seeing our ad and sending us a manuscript, in his case a mystery novel. He had sold nothing at that time, and he paid a fee.

The novel wasn't entirely right, but it was close, and we assisted Prather in doing the necessary revisions (without further charge, of course), and then took the book to market. We sold it to Gold Medal Books, and brought Prather an advance of \$3,000.

Since that time, we've placed many other novels for Dick Prather, and his total book sales are now near the *eleven million copies* mark in this country alone, making him one of the largest-selling writers in America today—with his publishers about to launch a huge promotion and publicity campaign which will undoubtedly bring the total up much higher. We've also sold his work in many foreign countries; and he is now also a best-selling author in England, France, Canada, Germany, Sweden, Denmark, Italy, Norway, Finland, and Spain; and negotiations are under way for a motion picture and television series based on his books. And he's also so solidly established in the magazine field with short story and novelette sales that his price has moved up from a start of about \$50 to \$1,000 per story and higher. He will earn about \$80,000 this year; his U. S. publishers alone have notified us that his royalties will amount to around \$55,000.

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WHY THE FORMULA STORY FAILS

By STANLEY ELLIN

LET us say that, with due knowledge of all risks and penalties attached, you have decided to write a mystery story.

Let us go even further and say that you have already written 17 pages of this 20-page opus. You have established your detective promptly, have given him an intriguing case to solve, and now, with fingers flying over the typewriter keys, are setting down something which approximates the following:

Featherstonehaugh watched the police drag away the struggling criminal and then turned to the others in the room.

"You see," he said, as he settled back in his chair and drew on his pipe thoughtfully, "it was all quite simple. I knew at once that Hartz hated Mrs. Jenkins. When he stated that he took the 7:08 train from Dairyvale I then—"

If, as I suggested, you have reached such a point, and are warming up Featherstonehaugh for two or three more pages of just such relentless exposition as this, you are in trouble. Instead of mounting to the high, hard ground of climax you have gone kneedeep into the gluey quicksands of dénoue-

ment and thenceforth there is no way for you and your story but down, down, down.

And why? Simply because editors today do not want mystery stories which must make use of lengthy dénouements, those earmarks of rigid formula writing. Dénouement, as Noah Webster explains, is nothing more or less than the unravelling of a story's plot. He might have added that at its best it is an awkward and unwieldy device, anticlimactic, artificial, and largely unrealistic. The reader who will cheerfully plow through a detective's long-winded monologue where minute details are picked apart piece by piece long after the event is a forbearing soul, indeed. Most editors this year, it seems, are putting small faith in such forbearance among their readers.

Somerset Maugham once observed that fashions in story-telling change as willfully as fashions in anything else. Judging from the best available criteria—*The Queen's Awards*, the annual collection of prize-winning stories from *Ellery Queen's Mystery Magazine*; and David C. Cooke's *Best Mysteries of the Year*—the present fashion in mystery story writing decrees only that a story be based on the execution of a crime, that it lead to a dramatic—and, very often, ironic—conclusion, and that it be written in good literary style. It is apropos to mark here that Mr. Maugham's own classics, *The Letter and Miss Thompson*, would be regarded as Ellery Queen and David Cooke as exactly the sort of stories they are seeking for their collections.

There has been some carping about this by various long-lived devotees of the formula mystery, but by all standards except theirs the trend is obviously a healthy one. When a writer is released from cast-iron formula he will write better stories, and the publishers will sell more magazines.

Any genre of writing which restricts itself to its original formula is condemning itself to death out of hand. The mystery story, however, renews it-

Stanley Ellin is a distinguished figure in mystery fiction. He has won prizes in nine successive years in the Ellery Queen's Mystery Magazine contest, has had many short stories in the big slicks and men's magazines, and has been translated and reprinted all over the world, as well as represented extensively on television. A collection of his stories appeared in book form in 1956 and has had excellent reviews. He is author of two novels and is now writing another.

Mr. Ellin was born and grew up in Brooklyn, where he still lives. He has a daughter who looks forward to a career in publishing.

self periodically by the simple process of releasing itself more and more from its initial formula. If Edgar Allan Poe could read any one of the best of this year's mystery stories he would probably not recognize it as a lineal descendant of his own masterpieces about M. Dupin, but he would enjoy reading it. That is what it comes down to.

Does this mean that the classical mystery which features the detective, his use of deduction, and his unearthing of the criminal at the end is doomed to go the way of the dodo and the passenger pigeon? Not at all. But it does mean that the writer today must refresh his treatment of this sort of story. His characters must be living people; their motives and methods must be plausible; the story, while staying within the formula, must avoid the deadly clichés of the formula such as the tedious dénouement.

In the final analysis this story must compete with those written outside the formula and must equal them in quality. This is no easy job, and for myself I found it so difficult that almost none of my stories bear even vestigial remnants of the standard mystery formula.

The stories which I write, and which, happily for me, the editors prefer me to write, are lineal descendants of a little tale whose author's identity is a mystery in itself. It is a brief piece, hardly a page in length, and it has popped up in various publications around the world a good many times since it first appeared sometime during the nineteenth century. I came upon it by accident, but immediately on reading it I had the startled sense of discovering the progenitor of the non-formula, present-day mystery. Because it is, in microcosm, a perfect example of the trend I have been discussing I should like to set down the story pretty much as I remember it.

• • •

A FRENCH nobleman—let us call him the Count de Roussard—was seated alone in the first-class compartment of a train thundering across France to Paris. The country faced the possibilities of a tragic war; the peace party had called on the Count, its leader, to fly to Paris immediately and head the opposition to this fatal move. Thus, he sat there alone in his compartment, smoking an excellent cigar, and mulling over the problems ahead.

Suddenly the door to the compartment was opened, a woman entered, and seated herself opposite him. She was young and handsome, was dressed in quiet good taste, and carried herself with dignity. Altogether, as the Count reflected briefly, the epitome of the respectable *bourgeoise*.

Her first word to him, therefore, made him blink in surprise. "*Monsieur le Comte*," she said softly, "as you can see, I know you. You therefore understand that this meeting has been carefully planned, and because we have very little time before we reach Paris I will explain this plan quickly.

"My fiancé, whom I love with all my heart, is a good man, but with one weakness—a passion for gambling. That passion has led him to embezzle 50,000 francs from his employer, and if the money is not repaid by tomorrow my fiancé will be sent to prison. I now ask you, *Monsieur le Comte*, to give me the 50,000 francs which will settle the matter at once. And do not deny that you have this

amount on your person. Your servants have big mouths, and it was their chatter in the marketplace which first led me to this plan."

The Count held up his cigar and studied it thoughtfully. "I am sorry," he said at last. "I see no reason for permitting myself to be robbed of my money to save the neck of any criminal."

The girl smiled coldly. "Then I will give you a reason," she said. "Because of your fine and noble reputation you have been called to Paris to avert a disaster to our country. But what will happen to that reputation if I pretend that you have brutally assaulted me here in this compartment? One minute after I scream for help your career would be ended. And I assure you that my performance will be a realistic one."

The Count sat rigid in his seat, not a muscle moving, as he pondered this. "No," he said when the silence had become unbearable, "my honor will not permit me to be blackmailed this way."

"Very well!" the girl cried. "You have had your chance, my friend!" and then in one furious, well-rehearsed gesture she leaped to her feet, ripped her dress to the waist, and screamed wildly for help.

In an instant the door to the compartment was flung open, and the trainman stood there in alarm, with several passengers pressing behind him to see what was going on.

The girl pointed a quivering finger at the Count who sat immobile as a statue under the shocked eyes of the trainman and passengers.

"He was like a beast," the girl gasped, making a piteous effort to hold her torn dress together before her. "The way he struggled with me, I didn't know what to do! But when I screamed he released me, and now he sits there so that one would hardly know that only a moment before—I!" The turned her head away and sobbed helplessly.

The trainman looked with frank outrage at the Count. "*Monsieur*," he demanded, "what do you have to say about this grave charge?"

The Count smiled.

"Just this," he said, and then very slowly held upright, where all could see it, his cigar with two inches of fragile ash adhering to it . . .

• • •

Appraising this story in terms of the standard mystery formula would be a frustrating job. There is no detective called on to solve a case here, and, consequently, no lengthy dénouement to explain how he did solve it. Both dénouement and climax of the story are one and the same, locked up together in a single final line of the story. And it is a notable measure of the writer's respect for his reader that he did not enter into any heavy-handed explanations of that final line, but let the reader himself infer its meaning. Any concluding passage such as: "It was clear to everyone that the long ash on the cigar proved there could have been no such struggle as the girl described," etc., would have brought the whole delicate structure of the narrative crashing down in ruins.

However, while the yardstick of the traditional formula cannot be set against such a story there are other means of measuring it. On completing the first draft of any story I ask myself five questions about it. Let us apply those questions to this narrative about the Count de Roussard and see what the answers prove.

Are the roles of the characters soundly motivated?

The Count is on his way to settle a national

crisis; the girl is there to settle a personal crisis. They are together in the compartment through urgent motives. The risk that the girl is taking is justified by her line: "My fiancé whom I love with all my heart—"

Do the characters act plausibly through the story?

The girl, acting plausibly in her desperation, chose the Count as her victim when his servants chattered about the money he always had on his person, and because he was highly vulnerable. The Count, in his turn, refuses to pay blackmail, because, as he puts it, "my honor will not permit me—" and honor was nothing to be trifled with in those days.

Is the problem faced by the protagonist apparently insoluble?

It would certainly appear that the Count must either pay up or risk his career. There doesn't seem to be any other solution for him until the final line of the story.

Does the story offer honest clues to its solution along the way?

Yes, the cigar is introduced promptly, and the Count's immobility stressed to mark how gingerly he handled the cigar so that its ash would be a witness for him.

Is the climax of the story stated briefly and dramatically?

It is stated in a single sentence, and, except for those readers who find anything above comic-book level a strain on their intellects, it is explicit.

More than that, I might add, it is beautifully ironic in its portrait of the biter bit, and any story which can mount logically to a sharply ironic climax like this will be of interest to any mystery editor. I say "will be of interest" rather than "will be promptly sold," because even when a story satisfies all the requirements stated above it must still be written in good literary style. At one time, the issue of writing style would not have been worth mentioning in an essay on mystery writing.

Today, when a writer picks up a mystery magazine and finds his story in the company of gems written by William Faulkner and Erskine Caldwell, he had better look to his lines very seriously.

How does the writer find ideas such as this one exploited in the tale of the Count de Roussard? A good method is to deliberately use an oblique angle of reference. Instead of thinking in terms of a victim dead on the floor, and the detective entering to take over the case, think of the victim at the very start of events which ultimately led to his murder. Instead of focusing on the accused man at a trial, turn to the judge or to some anonymous jurymen and imagine what strange circumstances this trial may have led him into.

When viewed this way, even the smallest routines of daily living take on a dramatic significance. The half-heard argument between a couple next door which penetrates your apartment wall; the deadly nature of a scatter-rug on a waxed floor; the sloppy housekeeping of a woman married to a compulsively neat man—these commonplaces provide ready grist for the mill once the writer starts to consider their dramatic consequences. I know, because they are the basic elements in three stories I have written.

Editors of mystery magazines today are not asking writers to learn new and startling techniques; what they are doing, in effect, is opening their doors to any good story which is in some way concerned with crime. And since the word *crime* covers a vast area of human experience one can judge for himself just how wide open those doors are.

"The mystery story at present," as certain critics have pontificated, "is approaching the mainstream of American writing." Those short story writers who view the mystery solely as an exercise in formula may, therefore, find themselves approaching this mainstream as a timid bather approaches the ocean on a cold day, and may very well refuse to dip even a toe into it.

The editors are waiting to hear from the others.

Verse—For Love or Money

By DONALD EASTMAN

ONCE I bought a little book entitled *How to Write a Song*. The substance of the book was—"Don't!" But the author went on to say that, if you still must write a song, here are some of the heartaches you will run up against in wooing success.

After some years in editorial and advertising positions on magazines—both mass circulation and specialized—Donald Eastman two years ago became a full-time freelancer. The results, he says, "have certainly banished prior misgivings." Mr. Eastman contributes serious and light articles and verse to magazines, business and literary periodicals, newspapers, and supplements. His light verse has appeared from time to time in Author & Journalist.

This is somewhat the way I feel about the writing of verse; there are myriad pitfalls and rewards to be considered if the writer regards the occupation as more than a mere diversion. Entertainment is fun when it is inspired, but when it becomes an effort to be amusing, the strain is apt to upset both the writer and his readers.

An air of spontaneity and naturalness is the greatest charm of light verse. With some writers I am sure this is a God-given talent; with others it is achieved through considerable art and effort. The latter attain casualness, even airy nonchalance within the restrictions of space, meter and rhyme by means of perseverance, pain, and polish, unapparent in the final production.

This felicity in communicating an amusing stirring idea or picture is above and beyond a facility for arranging words and phrases in rhythm

and rhyme, and there is where so many offerings of light verse fail to transcend mediocre levels.

Recently the editor of a leading magazine which publishes a considerable amount of popular verse said to me, "It's hard for an editor to give his reasons about poetry—either it *does* or it *doesn't*."

This succinct observation, which I am sure reflects the feelings of many editors, may be qualified by the fact that what "doesn't" with one editor may succeed with another. And though this may be true of all art, it is specially so in the case of humor, for reasons that are still mysterious.

Still trying to explore this evanescent grace—what I choose to call felicity—this 'it'—I like to bring back some treasured thoughts of Cardinal Newman, who wonderfully tells all the things you need *not* be and still become a great writer.

I do not claim for him [the writer] any great depth of thought, or breadth of view, or philosophy, or sagacity, or knowledge of human nature, or experience of human life, though these additional gifts he may have, and the more he has of them the greater he is; but I ascribe to him as his characteristic gift, in a large sense, the faculty of expression. *He is a master of the two-fold logos, the thought and the word, distinct but inseparable.*"

As one who regards poetry as the supreme accomplishment in the loftiest and most difficult of the arts, language, when I return to the words of this wise man, I am aghast at all the technical gobbledegook that is largely encumbrance, strangling rather than enhancing "the faculty of expression," the harmonious marriage of the thought and the word.

In verse, this faculty derives more from felicity in vision and manner of presentation, than in jazzing up some bright idea already used by Lucretius or Montaigne, maintaining the "dum-de-dum" of rhythms, or innovating ingenious rhymes, all of which are apt to be deceiving and of more interest to song-writers than to those who write primarily for reading.

These who write—presumably in a happy pursuit of grace—with the aim of having their work appear in print, preferably in popular magazines or newspapers, are no doubt aware of the necessity for brevity, or better, compactness. There is an especially fertile field for the very short forms, couplets and quatrains, but the genius that produces these in their most brilliant acme is rare, and subject matter is threadbare. Compromises are dull and unacceptable.

An exception is the topical subject, pointed, specific, of immediate interest, that with an artful twist can be made amusing for the day or for a specialized audience.

While trying to avoid generalities on the characteristics of light verse, it is safe to say that it

partakes of one or more of the aspects of humor, wit, satire, sarcasm, invective, irony, cynicism, or the sardonic (as enumerated by Fowler). An understanding of what these words mean may be of broad help to a verse writer's understanding what he is trying to do, and may enable him to do it more pointedly than by instinct alone. At the least, he should be able to distinguish doggerel and nonsense, not necessarily in a derogatory way, from these specific and cultivated traits.

Anyone short of a genius should not expect too much of "poetic license." Plenty of textbooks have been written for technical guidance in form, meter, and rhyming. Editors, often themselves being practicing experts at the art, are offended when simple rules are violated. In contrast with prose where a lapse may inspire correction, one jarring infraction in a poem may ruin the whole effect. Rather rigid limitations as to length of lines and number of lines or stanzas should also be respected.

The current market situation could not be summed up better than in the January issue of *Author & Journalist*: "Light verse of superb quality in demand at high prices."

The "superb quality" is of such lofty measure and under so much competitive aim, that it might be a discouragement to all but the bravest. On the other hand, editors are always hopefully, and often wistfully, looking for it. It is my experience that the demand for quality verse is much alive, and editors are gracious, although the low quality of the supply does much to discourage them. They will continue to publish fine poetry, if and when they can find it.

The going is tough for both editors and writers because producing a communication in verse that is lucid, melodious, and stirring in application to the matters of daily life, is a rare and noble accomplishment.

For the writer who still pursues verse in the face of these forebodings, however, there are a number of valuable compensations. Many editors will respect and reward generously what he is undertaking to do.

In striving to master the difficulties of writing in verse, the writer will have to raise his understanding of communication higher than in any other form, and he will therefore compose more harmoniously, expressively, and compactly in all forms of writing. He will come to use with more and more felicity the greatest invention of mankind—the human language.

And on the way, it is hoped he will enrich his acquaintance with the great, genial and brilliant company that includes Dorothy Parker and Ogden Nash as well as W. Shakespeare and, in wry passages, T. S. Eliot.

Wise Words from Writers

Writing is a lonely occupation. One sits at his typewriter. He faces a problem. He enters a jungle. He blazes a new trail. None ever went that way before. No one can ever blaze this course again. He stumbles, he gets lost, he gets nowhere. He starts over and over again. And when he is through and comes out somewhere, his readers find an open highway—probably with faint idea of the writer's own toil, adventure, weariness, hope but slightly realized.

Long before his work can be printed he is lost

in new jungles—but if he can turn one perfect sentence, never to be forgotten (though he may be) or if he helps others to satisfy accomplishment, he has not lived in vain.—Raymond S. Spears in a letter to Melville Clemens Barnard (Ben Arid).

Take off a year and write, write, write. In that year you'll have learned something about a writer's discipline. You'll have been living and writing in your own way for a solid year. Isn't the world still there? Did you ever stumble over a writer who has died of starvation?—Richard Prather.

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How to Write for the CATHOLIC PRESS

By JOHN MCCARTHY

WHY would you turn down Smith as a subject for a profile? He is the outstanding operator in his business field, his name is constantly in the news columns, and he is a Catholic. Yet you won't even consider him."

This was the gist of a protest which we encountered recently from a well-known journalist in discussing subjects for him to profile for us. Knowing his familiarity with name folks, we had asked him to give us a list of persons suitable for profiles in the *Catholic Digest*. His list included a leading business man, a young motion picture actress, and a new young singer. All three of these people were prominent and should make lively profiles.

We had promptly turned down all three when the journalist started protesting. He was especially interested in the turndown of big businessman Smith. In fact, he was a bit incredulous about our refusal.

Never having written before for the Catholic press, this journalist was of the opinion that we were interested in all well-known personages who happen to be Catholics. So it was our task to point out to the journalist the fine distinction between subjects often made by Catholic editors, particularly as concerns profiles of Catholic personages.

Smith, whom the journalist cited, was really out for several reasons. 1. He was divorced. 2. Although he did continue to go to church, Smith traveled in a rather fast Broadway set and there were some salacious stories bruited about him. Hence, despite the fact that his individual achievements in his field were great, Smith was not considered desirable as a profile for the Catholic press.

As to the young actress and young singer, we told him that we had turned them down because in the past we at the *Catholic Digest* had learned to our embarrassment that young theatrical performers cannot always stand sudden success. Hence one has to be very careful about articles concerning young stars, especially when one has a three-months-in-advance closing date.

It has happened that between closing date for publication and the magazine's appearance, young Hollywood stars have become the subject of scandal. It has also happened that when you come up with an article describing a charming young Holly-

wood couple who are supposedly different, something occurs before your book hits the stands. They will have parted or else may have got into one of those episodes which make them a better story subject for *Confidential* than for a Catholic publication.

Naturally the Catholic publications do not put thumbs down on all Hollywood or Broadway people. There are exceptions. The *Catholic Digest*, for instance, has carried stories about Peter Lind Hayes and Mary Healy, Alec Guinness, Pat O'Brien, Helen Hayes, Larry Welk, Dennis Day, Ann Blythe, Danny Thomas, Donna Atwood, and a host of others.

However, these people have all lived rather exemplary lives and are not exactly Johnny-come-latelies. Through the years, all have proved that they can stand fame and fortune.

While editors of Catholic publications have to be rather circumspect in picking their subjects their rules for acceptance, on the average, are approximately the same as most of those of the major publication. Basically, they do not go in for sensational stories. They will not print either articles or fiction where the themes run counter to the precepts of the Church and good taste.

Naturally, Catholic editors will not accept stories which condone divorce or adultery. Neither will they go in for pieces concerning narcotics or other vicious habits. They particularly eschew either fiction or articles which espouse the philosophy popularly known today among creative people as "situation ethics." That is, where people will resort to evil to achieve what they think is good; the hero may lie, steal, or cheat if he thinks the end results justify it. Catholic editors do not go for such heroes or heroines. Sex emphasis is tabooed.

Catholic editors, like secular editors, look for entertainment in their stories and articles. They like a wholesome story or a constructive article, particularly if it pertains to good American family life.

Editors of Catholic publications, like editors of secular magazines, are, after all, human. They have their own particular preferences and tastes.

In fact, what may be interpreted by some writers as a policy of Catholic magazines may be simply a human characteristic of the editor. For example, a friend of ours recently had a story of his returned by a priest editor with the comment, "This is nice but a bit sentimental for my taste. Why not try it on _____ [a Methodist magazine]? It seems the kind of thing Dr. _____ likes."

Our friend took the priest editor's advice and his manuscript was immediately sold to the Methodist editor. Our friend was inclined to interpret that maybe it was Catholic Church policy which may have influenced the priest editor in not taking the sentimental piece.

The priest editor who turned this particular manuscript down happens to be a personal friend of ours and we know that he just has a personal fetish against too much sentimentality in

After graduation from the University of Pennsylvania, John McCarthy went into sports writing for Philadelphia newspapers, then into advertising, becoming a vice-president and director of McCann-Erickson, one of the world's largest agencies. Meanwhile he contributed to Harper's, the Reader's Digest, Esquire, and other magazines. He retired from advertising after 25 years and now is executive editor of Catholic Digest, with headquarters in New York. He recently traveled in numerous European and Asiatic countries, studying the press.

short stories. Now if that manuscript had been sent to Father ——— of another Catholic magazine, it would have been purchased pronto, for he just dotes on sentimental stories.

In his fiction buys, *Columbia's* Donahue always goes for a yarn where Pop is outwitted by Mom. Some other Catholic editors admire the *Saturday Evening Post* stories and will buy ones which resemble them.

Within recent years, the Catholic press has grown enormously. Besides many good-sized newspapers containing many, many features, there are large groups of both weekly and monthly magazines.

According to the latest edition of the *Catholic Press Directory*, there are 594 publications, with a circulation reaching a total of over 23 million. United States readers account for 22,699,394, Canadian readers, 1,077,561.

Many of the Catholic newspapers such as the *New World*, Chicago; the *Catholic Herald-Citizen*, Milwaukee; the *Tablet*, Brooklyn; the *Michigan Catholic*, Detroit, and the *Register*, Denver, have over 100,000 circulation each. In its national edition, the *Register* of Denver serves nearly 800,000 readers and the *Sunday Visitor* of Huntington, Ind., serves a similar total.

In the magazine field, the *Catholic Digest* and *Columbia* (official organ of the Knights of Columbus) have circulation upwards of 850,000. Other leading Catholic magazines include *Young Catholic Messenger*, *Extension*, *Missions*, *Messenger of the Sacred Heart*, the *Sign*, *Jubilee*, *America*, *Catholic World*, and the *Commonweal*.

Opportunities for writers in the Catholic press are many and varied. The newspapers, of which there is one in practically every major city of America, are constantly on the alert for new ideas and new features. Many have regular departments devoted to home, sports, and entertainment. Many also have regular columnists. Rates for contributions are usually comparable to those of the local newspapers. Pay for columnists varies from \$5 to \$75 per weekly column.

Naturally, nearly all these Catholic newspapers, like other newspapers, already have feature writers, columnists, reporters, and correspondents. To land assignments, the same procedure is followed as on any newspaper.

If you want to contribute to the local Catholic newspaper, first study it from the front page to the last. Catholic newspapers, like other journals, do not go in for essays but want lively, topical, factual contributions. To capture a feature or a column, you must come up with something out of the ordinary that would be of live interest to their readers.

IN the Catholic magazine field, most writers should be able to find their *métier*. The reason is that the Catholic field offers in magazines a wide variety of publications with various appeals. For example, in the secular field, *Harper's* and the *Atlantic* might be termed the class magazines. The class counterparts in the Catholic field are *America*, the weekly journal of opinion published by the Jesuits, the *Commonweal*, *Jubilee*, and the *Catholic World*. All of these magazines are interested in well-written articles with a Catholic

angle which appeal to the intellectual audience.

Among the general Catholic magazines of large circulation are *Columbia*, the *Sign*, *Messenger of Sacred Heart*, *Extension*, and *Catholic Digest*. All of these publications are interested in factual articles ranging from 1,500 to 2,500 words. With the exception of *Catholic Digest*, these general publications are interested in short fiction. All of these magazines are attuned to the times. Contributors to them are paid from \$50 to \$600 per article. Fiction prices run about the same.

Many of the articles are done on assignment. Editorial standards are high for both class and general Catholic magazines. Therefore, it's a market for the fairly experienced writer. Beginners will not find it an easy market to break into because competition is brisk.

IN writing for the Catholic press, one need not necessarily be a Catholic but must understand Catholic editorial standards because the vast majority of articles published, though timely and topical, naturally have a Catholic appeal. For instance, there have appeared in Catholic magazines articles on Grace Kelly and her famous family. Grace comes from an old Philadelphia Catholic family which included a Pulitzer playwright, a great actor, and two Olympic champs.

Besides personality pieces of names in the news, topical articles are used, too. Such subjects as Communism, race segregation, juvenile delinquency, pensions, and 101 other subjects of interest to the everyday American are constantly appearing in the Catholic press.

One thing which should be borne in mind in writing for the Catholic magazines is that the bulk of their circulation comes from metropolitan centers because there are the large Catholic populations. For instance, in New York approximately 47% of the population is Catholic. A very large percentage of the population of Boston, Philadelphia, Chicago, San Francisco, Detroit, Kansas City, New Orleans, and Los Angeles is Catholic. It is in these centers that writers are most likely to find articles with a Catholic angle.

For artists and photographers, there are also good markets in the Catholic press. *Jubilee*, for instance, uses a number of picture stories in every issue. The *Sign* and *Catholic Digest* carry at least two monthly. *Columbia*, too, goes in for pictures on a large scale. Here again, these stories must measure up to a high standard. Prices paid for good picture stories range from \$25 to \$400. Full color pictures for covers average from \$50 to \$200 per picture.

All in all, the Catholic press presents many opportunities for all classes of journalists, authors, and photographers. Remember, it is well established with seasoned editorial staffs. It must be studied, approached, and cultivated just as assiduously as every other profitable literary and photographic market. If you accept that fact at the start, you should eventually find it a worthy and worth-while market for your talents.

An article on writing for Protestant publications appeared in Author & Journalist for October, 1955; on writing for Jewish publications in March, 1955. A general article on religious writing was published in October, 1956.

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From Editors' Desks to You

Francis X. Lewis has become editor of *Manhunt*,
545 Fifth Ave., New York 17, succeeding Walter R.
Schmidt, who resigned. Hal Walker has become
managing editor.

The policy of the magazine remains unchanged
—"to find the best possible stories of the hard-
hitting, seamy-side-of-life school of crime writing,
stories with real emotional punch and exception-
ally strong plotting, from both established name
writers and new writers just breaking into the
field."

Manhunt is currently in the market for material
in all lengths. Payment is normally 2c-5c a word,
sometimes much higher in the case of especially
outstanding fiction. All payments are on accept-
ance. The magazine promises reports within two
weeks.

—A&J—

Tiger Magazine, 624 S. Michigan Ave., Chicago
5, is open to manuscripts for its department, "Ti-
gers of the Past." The subject must be deceased,
American, colorful and of high personal quality.
There should be plenty of anecdotes. Good photo-
graphs must be obtainable.

Tiger is also in the market for cartoons, paying
\$25 for a black and white spot, \$50 for a full
page. Colored cartoons are paid for on a merit
basis.

—A&J—

Parents' Magazine, 52 Vanderbilt Ave., New
York 17, is in particular need of articles on pre-
school children. Address the editor, Mrs. Mary E.
Buchanan.

—A&J—

Catholic Digest, 44 E. 53rd St., New York 22,
wants short contributions for "Hearts Are
Trumps," original accounts, under 300 words, of
true cases where unseeking kindness was rewarded,
and for "The Open Door," true incidents by
which persons were brought into the church. It
offers \$25 for each acceptable item.

Also needed is original material for "People Are
Like That," illustrating the instinctive goodness of
human nature, and for amusing or inspiring tales
for "In Our Parish" and "In Our House," \$10 for
each.

Two dollars will be paid for acceptable "Flights
of Fancy" material, depicting picturesque figures
of speech. Exact source must be given.

All payments will be made on publication. Man-
uscripts submitted to these departments cannot be
acknowledged nor returned. Address John Mc-
Carthy, Executive Editor.

—A&J—

Baptist Leader, 1703 Chestnut St., Philadelphia
3, Pa., is interested in articles to 1,500 words on
methods of Christian education "which will help
church school teachers and leaders in their work:
to improve their church school programs and their
teaching, describing new and tried methods of
Christian education." The magazine occasionally
uses verse and photographs.

Payment is 1c a word up on acceptance. Dr.
Benjamin P. Browne is editor; Mrs. Margaret S.
Ward manuscript editor.

AUTHOR & JOURNALIST

March will be the first issue of *Flower and Garden's MERCHANDISER for Mid-America*, a controlled circulation magazine going to garden centers, hardware stores, seed stores, nurseries, and manufacturers and distributors of horticultural products and related hard lines.

This is a trade subsidiary of *Flower & Garden Magazine for Mid-America*. The editor is a former freelance writer, Frank A. Bartonek. He says this about his manuscript and photographic needs:

We are interested in dealer "success" stories of up to 2,000 words with three or more pictures; also brief merchandising, display, and promotion ideas with or without pictures, and samples of unusual advertisements.

The emphasis must be on the horticultural products (lawn and garden) side of the dealer's business. We are interested in dealers in the area from the Alleghenies to the Rockies and from the Canadian border to northern Texas. We also invite applications from experienced writers for occasional assignments. A sample copy will be sent on request.

We promise prompt decisions with payment on acceptance at 1c a word, \$3 each for glossy photographs; more for outstanding material. We're a wide open market at present.

Address Mr. Bartonek at 550 Westport Road, Kansas City 11, Mo.

—A&J—

Rice News, 889 National Press Bldg., Washington 4, D.C., is in the market for news and features of all types relating to the growing, milling, processing, or handling of rice. The basic rate is 2c a word. An occasional cartoon will be purchased.

The magazine also is looking for correspondents in all states and countries where rice is grown.

Rice News would be interested, too, in continuing features of special appeal to the wives and children of rice farmers.

—A&J—

American Modeler, 304 E. 45th St., New York 17, is a continuation of the youth magazine known as *Young Men* and before that as *Air Trail Hobbies for Young Men*.

It has changed more than its name, being now devoted to model airplanes, model boating, and radio control modeling. Queries in these specialized fields—with samples of the writer's style if possible—are welcomed by the editor, Albert I. Lewis. Payment is at varying rates commensurate with the value of the material.

—A&J—

Photographic Trade News, 1114 First Ave., New York 21, is now staff-written with the exception of

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Your Markets for Poetry

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POETRY is one field of writing in which opportunities for publication vary little from year to year. Available markets in 1957 are just slightly more extensive than in 1956.

The increase, little as it is, occurs in the literary magazines. While a few have dropped out of the picture, as some do every year, a somewhat larger number have come in.

With few exceptions (such as the *Atlantic*, *Harper's*, the *Catholic World*) the general magazines publish only light verse. This may be humorous, satirical, sentimental. It may deal with nature, people, animals, business, family life, or what not. The mass circulation magazines pay very high rates—up to \$10 a line.

Emphatically magazines do not want mere jingles—though these constitute a large proportion of what is submitted as light verse. The demand is for fresh ideas freshly expressed in striking rhythm and rhyme. It requires not only original ideas but a thorough knowledge of verse technique to produce acceptable light verse.

For serious poetry the literary magazines offer the major outlet. Most of them do not pay; those which do offer modest rates.

These periodicals vary in size from little 4-page sheets to the 100-plus pages of the *Sewanee Review* or the *Yale Review*.

They vary equally in quality. Some are literary only in name; they publish verse of hardly higher standard than a country newspaper. Others publish the most distinguished poetry being written in the United States and foreign countries. Most of the magazines lie between these two extremes.

There is an increasing tendency in literary magazines toward avant-garde poetry—though generally such as is intelligible to the educated reader familiar with modern poetry.

IN submitting poems the writer is best advised to use 8½ x 11 paper, one poem to each sheet. It is a good idea to submit several poems at once. The envelope for return should be of a size to hold the MSS. folded in the same way they were submitted.

Postage to foreign countries generally is now 8c for the first ounce, 4c for each additional ounce or fraction. To Canada and Mexico it is still 3c an ounce. The return envelope should be addressed but not stamped. Instead International Reply Coupons obtainable at the Post Office for 11c each, should be enclosed.

In the following list frequency of issue and single copy price are shown within parentheses; as (M-25), monthly 25c. An asterisk (*) indicates a magazine that publishes light verse. *Acc.* means payment on acceptance; *Pub.* payment on publication.

GENERAL

Adventure, 205 E. 42nd St., New York 17. (Bi-M-25) Ballads of the outdoor and adventure type to 24 lines. 50c a line. *Acc.*

***The American-Scandinavian Review**, 127 E. 73rd St., New York 21. (Q-\$1) 10-40 lines, preferably on Scandinavian subject matter. Erik J. Friis. \$5-\$10 a poem. *Acc.*

Arizona Highways, Phoenix, Ariz. (M-35) Preferably 8 lines. Raymond Carlson. 50c a line. *Acc.*

***The Atlantic Monthly**, 8 Arlington St., Boston 16, Mass. (M-50) Long, short; light, heavy; must have literary merit. Edward Weeks. \$1 a line. *Acc.*

The Ave Maria, Notre Dame, Ind. (W-15) Poems under 24 lines, Catholic and other themes. Rev. John L. Reedy, C.S.C. *Acc.*

Baby Talk, 149 Madison Ave., New York 16. Some verse of interest to mothers of infants. Deirdre Carr. *Acc.*

***Baby Time**, 424 Madison Ave., New York 17. (M-25) Humorous verse of interest to mothers. Lee Robba. *Acc.*

Baptist Leader, 1703 Chestnut St., Philadelphia 3, Pa. (M-25) Occasionally uses verse of interest to church school teachers and leaders. Dr. Benjamin P. Browne. *Acc.*

***Better Homes & Gardens**, 1716 Locust St., Des Moines 3, Iowa. (M-25) Interested mainly in brief light verse with short lines. Subjects: home, children, pets, vacations. James M. Liston, Special Features Editor. No set rate. *Acc.*

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. (W) Some verse of interest to youngsters about 10 years old. Edith A. Loose. Low rates. *Acc.*

***The Bride's Magazine**, 60 E. 42nd St., New York 16. (Q-50) All verse must be of interest to brides. Helen E. Murphy. *Acc.*

***Capper's Farmer**, 912 Kansas Ave., Topeka, Kan. (M-15) Light humorous verse, often with a punch line ending—4, 6, or 8 lines. Other verse usually pertaining to some farm subject, up to 12 lines. Uses only about 8 poems a year. Mrs. Aileen Mallory, Associate Editor. \$10 a poem. *Acc.* Overstocked at present.

The Catholic Home Journal, 220 27th St., Pittsburgh 1, Pa. (M) Only verse pertaining to home and mothers. "By home subjects we mean anything that deals with the homestead or family life. Subjects may range from a garden gate to a dusty attic." Seasonal subjects sometimes accepted. Poems on "Grandmother" (for later publication in book form) still welcome. Fr. Urban S. Adelman. \$5 up a poem. *Acc.*

The Catholic World, 411 W. 59th St., New York 19. (M-50) Short poetry of high quality. Rev. John B. Sheerin, C. S. P. *Pub.*

The Chicago Jewish Forum, 82 W. Washington St., Chicago 2. (M-25) Poetry on Jewish subjects and minority problems. Benjamin Weintraub. *Acc.*

***Child Life**, 30 Federal St., Boston, Mass. Very short humorous verse appealing to children 3-9 years. Mrs. Adelaide Field. *Pub.*

The Children's Friend, 40 N. Main St., Salt Lake City, Utah. (M-20) Wholesome, interesting poems for children 5-12. 25c a line. *Acc.* Overstocked at present except for holiday verse.

***The Christian Family**, Divine Word Missionaries, Techny, Ill. (M) Poetry 5-25 lines on subjects of interest to Catholic families: nature, faith, family, home, children. "We don't want the sweet, sentimental, pietistic. We like vigor, strength, originality, depth." 25c a line up. *Acc.*

***Charley Jones' Laugh Book Magazine**, 438 N. Main St., Wichita, Kan. (M-35) Humorous verse 4 lines or longer—especially on subjects timely and common in everyday situations. Charles E. Jones. 25c a line. *Acc.*

Christian Herald, 27 E. 39th St., New York 16. (M-35) Religious type of poetry—4, 8, or 12 lines preferred. Usually \$5. Acc. Overstocked just now.

***The Christian Home**, 810 Broadway, Nashville, Tenn. (M-20) Verse of interest to parents and families. 25c a line. Acc. Overstocked at present.

***The Christian Science Monitor**, 1 Norway St., Boston 15, Mass (D-15) Verse 2-100 lines for Home Forum Page. "Good literary quality, vital and vigorous treatment with positive constructive comment. Fresh approach and unusual verse forms welcomed." Occasionally short light verse. Rates vary.

Christian Youth, 1816 Chestnut St., Philadelphia 3, Pa. (W) Some Christian verse. Buying limited at present. William J. Jones. 50c up a stanza. Acc.

The Churchman, 118 E. 28th St., New York 16. (Semi-M-25) Good verse appropriate to a liberal, independent religious publication. Dr. Guy Emery Shieler. No payment.

***The Cincinnati Enquirer**, 617 Vine St., Cincinnati 1, Ohio. No free or blank verse but otherwise practically any kind. Maximum about 40 lines. Open only to writers living within 100 miles of Cincinnati. James T. Golden, Jr., Editor Poets' Corner. 10c a line (minimum \$1). Pub.

Classmate, 810 Broadway, Nashville, Tenn. (W-5) Short verse of good quality. Richard H. Rice, Assistant Editor. 50c a line. Acc.

***Columbia**, P. O. Drawer 1670, New Haven, Conn. (M-10) Short verse of interest to men—members of Knights of Columbus. John Donahue. Good rates. Acc.

***Columbus Sunday Citizen**, Contemporary Verse Department, Columbus 15, Ohio. (W-15) All types of general reader appeal up to 40 lines. Esther Weakley, Verse Editor. No payment. Occasional book prizes.

Commentary, 34 W. 33rd St., New York 1. (M-50) A magazine interested in political, economic, sociological, and religious subjects. Appropriate verse of any length.

***Cool, Hep Cat's Digest, Hep Cat's Review**, 166 W. 72nd St., New York 23. (Bi-M) Three magazines using some verse of interest to teen-agers, especially those fond of rock and roll. Robert E. Fischer. Pub.

***Denver Post Empire Magazine**, 650 15th St., Denver 2, Colo. (W-15) Any type not exceeding 20 lines. "We try to avoid trite, stereotyped treatment and phrasing. Melodious poetry preferred." Henry W. Hough, Poetry Editor. \$2 a poem. Acc.

***Extension**, 1307 S. Wabash Ave., Chicago 5. (M-40) Verse of general appeal to 30 lines. Eileen O'Hayer. \$10 up a poem. Acc. Overstocked at present.

***Family Circle Magazine**, 25 W. 45th St., New York 36. (M-7) Some verse of general family interest. Robert M. Jones. Good rates. Acc.

***Farm Journal**, 230 Washington Square, Philadelphia 5, Pa. (M-20) Lyric verse 14-20 lines; humorous 4-6 lines. Address Pearl Patterson. Payment according to length and type. Acc.

The Firland Magazine, 1704 E. 150th St., Seattle 55, Wash. (Published at Firland Sanatorium, a tuberculosis hospital.) Poems with humor and inspiration; reprints acceptable. Helen B. Anthony. No payment. Copy of magazine available to prospective contributors.

Flower and Feather, 808 S. Greenwood Ave., Chattanooga 4, Tenn. (Q-15) Birds, flowers, nature. 4, 8, or 16 lines preferred. Robert Sparks Walker. No payment.

Forward, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Religious and nature poetry for young folks 18-23. Catherine Sidwell. 20c a line. Acc.

Front Rank, Pine and Beaumont, Box 179, St. Louis 3, Mo. (W) A small amount of verse with religious or social implications, for older youth and adults. Ray L. Henthorne. Acc.

Good Business, Lee's Summit, Mo. (M-15) Poems to 15 lines on business themes, with emphasis on Christian principles. Clinton E. Bernard. 35c a line. Acc.

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- ***Harper's Magazine**, 49 E. 33rd St., New York 16. (M-50) Verse for intelligent readers. John Fischer. Good rates. Acc.
- ***The Hartford Courant**, 285 Broad St., Hartford, Conn. (D-5) Original verse, not too long. Prefers serious subjects but occasionally uses light verse. Grace H. Loomis, Editor "This Singing World." No payment.
- ***Home Life**, 127 Ninth Ave., N., Nashville 3, Tenn. (M-25) Inspirational, with some home angle, 4-16 lines. Joe W. Burton. 25c a line. Acc.
- ***Household**, 912 Kansas Ave., Topeka, Kan. (M-10) Almost exclusively light verse, short and with lines not too long to set in single-column width. Family angle preferred. Currently overstocked but not closed to exceptional work. Address Poetry Editor. \$10-\$15 a poem. Acc.
- Ideals**, 3510 W. St. Paul Ave., Milwaukee 1, Wis. (Bi-M-\$1.25) Poems representing "clean, wholesome, old-fashioned American ideals." Van B. Hooper. \$10 a poem. Pub.
- ***The Improvement Era**, 50 N. Main St., Salt Lake City 1, Utah. (M-25) Not more than 30 lines. Poems of high quality, seasonal; serious, light; purposeful; traditional. Doyle L. Green. 25c a line. Acc.
- ***The Indianapolis News**, 307 N. Pennsylvania St., Indianapolis, Ind. (D-5) Any type, not more than 16 lines, for the "Hoosier Homespun" column. Cannot promise prompt reports. Griffith B. Niblack. No payment.
- Jack and Jill**, Independence Square, Philadelphia 5, Pa. (M-35) For young children. Very little verse. Mrs. Ada C. Rose. Good rates. Acc.
- Junior Catholic Messenger**, 38 W. Fifth St., Dayton 2, Ohio. (W) For boys and girls in 4th, 5th, and 6th grades, verse to 16 lines. Roy G. Lindeman. Good rates. Acc.
- Junior Guide**, Takoma Park, Washington 12, D. C. Some poetry for boys and girls 11-14. Should have positive approach. Lawrence Maxwell. \$1 a poem. Acc.
- The Kansas City Star**, Kansas City, Mo. (D-5) Serious verse 4-20 lines. Louis Mecker, Poetry Editor. \$3 a poem. Payment in month following publication.
- Ladies' Home Journal**, Independence Square, Philadelphia 5, Pa. (M-35) No fixed type or limit; the best available poetry. Always glad to see the shorter forms. Rarely uses light verse. Elizabeth McFarland, Poetry Editor. \$5 or more a line. Acc.
- The Living Church**, 407 E. Michigan St., Milwaukee 3, Wis. (W-15) Religious (Episcopal viewpoint) verse. Peter Day. No payment.
- ***Maclean's Magazine**, 481 University Ave., Toronto, Ont., Canada. (Semi-M-15) 2-10 lines, humorous, the shorter the better. Ian Sclanders, Article Editor. \$5-\$15 a poem. Acc.
- ***The Magnificat**, 131 Laurel St., Manchester, N. H. (M-30) All types, 4-16 lines. Sr. M. Walter. 25c a line. Pub.
- The Message Magazine**, Box 59, Nashville 2, Tenn. (M-25) Verse in line with the theme of the magazine—achievement through faith or prayer; also inspirational or nature poems. Louis B. Reynolds. \$3-\$5 a poem. Acc.
- Messenger of the Sacred Heart**, 515 E. Fordham Road, New York 58. (M-25) Short religious verse. Thomas H. Moore, S. J. \$5-\$10 a poem. Acc.
- Mother's Magazine**, David C. Cook Publishing Company, Elgin, Ill. (Q-10) Religious verse aimed at mothers of pre-school children. Iva Hoth. 25c a line. Acc.
- ***National Business Woman**, formerly **Independent Woman**, Dupont Circle Bldg., Washington 6, D. C. (M-15) Verse to 6 lines of interest to women following careers. Bonnie C. Kowall. \$2-\$3 a poem. Acc.
- Nature Magazine**, 1214 16th St., N.W., Washington 6, D. C. (10 issues a yr.-50) Occasional short verse. R. W. Westwood. Acc. Overstocked.
- The New Christian Advocate**, 740 N. Rush St., Chicago 11. (M-35) Some verse of interest to Methodist ministers and lay leaders. T. Otto Nall. \$5 up. Acc.
- New England Homestead**, Springfield, Mass. (Bi-W) Nature and occasional verse of rural appeal. Pub.
- ***New Mexico Magazine**, Box 938, Santa Fe, N. M. (M-25) Up to 20 lines, dealing solely with the New Mexico scene. George Fitzpatrick. No payment.
- ***The New Yorker**, 25 W. 43rd St., New York 36. (W-20) Serious poetry and light verse satirical or humorous. High rates. Acc.
- ***The New York Herald Tribune**, 230 W. 41st St., New York 36. (D-5) Topical and seasonal verse, light or serious, 5-30 lines, under 20 preferred. Payment according to length, averaging \$12 a poem. Pub.
- The New York Times**, 229 W. 43rd St., New York 36. (D-5) Rarely exceeding 20 lines; not too esoteric or avant-garde. Thomas Lask, Poetry Editor. \$8 a poem regardless of length. Pub.
- Opinion**, 1123 Broadway, New York 10. (M-25) Verse of Jewish interest. Pub.
- Our Little Messenger**, 38 W. Fifth St., Dayton 2, Ohio (W) Verse to 12 lines for very young children. Dorothy I. Andrews. Acc.
- Our Navy**, 1 Hanson Place, Brooklyn 17, N. Y. (Semi-M-25) Verse of a humorous and naval nature. No payment.
- Precious Blood Messenger**, Carthegena, Ohio. (M-10) Some religious verse, also general interest poetry, 12-16 lines. R. B. Koch. 25c a line. Acc.
- ***Redbook Magazine**, 230 Park Ave., New York 17. Humorous verse, 2- or 4-line poems, as back-of-the-book fillers; subjects such as married life, bringing up children, household problems. Also groups of 2-, 4-, or 6-liners related in theme, as 1-column fillers. Address Poetry Editor. Top slick rates. Acc.
- ***Revealing Romances**, 23 W. 47th St., New York 36. (M-15) Light romantic rhymed verse to 20 lines. Rose Wyn. 50c a line. Acc.
- ***The Rotarian**, 1600 Ridge Ave., Evanston, Ill. Limited amount of brief verse appealing to worldwide audience of business and professional men. Karl K. Krueger. Acc.
- ***St. Anthony Messenger**, 1615 Republic St., Cincinnati 10, Ohio. (M-25) Religious, nature, and inspirational themes to 20 lines. Beth Ritter, Poetry Editor. 50c a line. Acc.
- Saint Anthony's Monthly**, 1130 N. Calvert St., Baltimore 2, Md. Published especially to honor St. Anthony of Padua, but uses some general interest material, including poetry 4-20 lines. Rev. William J. Philipps, S. S. J. 10c up a line. Acc. Overstocked to September 1, 1957.
- ***The Saturday Evening Post**, Independence Square, Philadelphia 5, Pa. (W-15) Serious and humorous verse up to 16 lines, the shorter the better. Good rates. Acc.
- ***The Saturday Review**, 25 W. 45th St., New York 19. (W-20) "No definite stipulation, though it is difficult to use verse of much length." Light verse occasionally published. John Ciardi, Poetry Editor. 50c a line, \$10 minimum. Pub.
- ***Secrets**, 23 W. 47th St., New York 36. (M-15) Light romantic rhymed verse to 20 lines. Rose Wyn. 50c a line. Acc.
- The Sign**, Union City, N. J. (M-25) Verse appealing to a Catholic audience. Rev. Ralph Gorman, C. P. \$10 a poem. Acc.
- ***Ski Magazine**, Hanover, N. H. (6 issues, October through March-35) Very short poems, even 2-line jingles, on some phase of skiing, usually in humorous vein. Fred Springer-Miller, Managing Editor. \$2-\$5 a poem. Pub.
- Storyland**, Christian Board of Publication, Beaumont St. and Pine Blvd., Box 179, St. Louis 3, Mo. Poems not longer than 20 lines for children 4-9. Dorothy M. Livsey. Acc.

Storytime, 127 Ninth Ave. N., Nashville 3, Tenn. (W) Verse for young children, 1-3 stanzas. Miss Jo Alice Haigh. 25c a line. Acc.

***Sunday Digest**, David C. Cook Publishing Company, Elgin, Ill. (W-5) Verse up to 16 lines with religious or guide-to-living implications; not the heavy or obscure type, however. Also shorter strictly humorous verse. James W. English. 25c a line up. Acc.

***Swank Magazine**, 655 Madison Ave., New York 22. (Q-35) Exceptionally funny verse appealing to men. Bruce J. Friedman. Fairly good rates. Acc.

Tacoma News Tribune, 711 St. Helen's St., Tacoma, Wash. Serious poetry with good technique, 4-20 lines. "Social poetry of high grade is sometimes used. War and sectarian religion tabooed."

Open only to contributors living in the state of Washington. Ethelyn Miller Hartwich, Editor "Washington Verse." \$3 a poem. Pub. Report in two months.

Tell Me, 16-24 S. State St., Elgin, Ill. (W) Published by the Church of the Brethren. Some verse for children 6-8. Hazel M. Kennedy. Low rates. Acc.

***Tic**, P. O. Box 350, Albany 1, N. Y. (M) A magazine for dentists, not patients, using only dental themes. Light, humorous verse with point and substance to 32 lines. Joseph Strack. 25c a line. Acc.

***Today's Living**, **The Herald Tribune Magazine**, 230 W. 41st St., New York 36. (W) Some verse of interest to families in the New York area. Robert R. Endicott. \$20-\$25 a poem. Acc.

***Toronto Star Weekly**, 80 King St. W., Toronto, Ont., Canada. (W-15) Impersonal verse dealing with nature subjects; no I's. Jeanette Finch, Article Editor. Acc.

Traillblazer, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Some poems appealing to children 9-11. Evelyn Nevlin Ferguson. 10c a line up. Acc.

Upward, Baptist Sunday School Board, 127 Ninth Ave., N. Nashville 3, Tenn. (W) Some verse for boys and girls 13-16. Josephine Pile. \$3-\$5 a poem. Acc.

***U. S. Lady**, 1823 Jefferson Place, N. W., Washington 6, D. C. (M-35) Poetry of interest to women in the armed services and wives of service men. Alvadee Adams. \$5-\$20 a poem. Acc.

Venture, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Poems for boys and girls 12-15. Aurelia Reigner. 20c a line. Acc.

Vision, Christian Board of Publication, Beaumont & Pine, Box 179, St. Louis 3, Mo. Wholesome verse for teen-age youth. Nature, seasonal, and humorous verse of good quality needed. Miss Guin Ream. 12½c up a line. Acc.

Yankee, Dublin, N. H. (M-25) "Poetry with a message." Jean Burden. \$5 a poem. Pub.

LITERARY

Accent, 102 University Station, Urbana, Ill. (Q-40) Quality poetry of all types. "Seriousness of intent, fresh view of subject, and high sense of technique prime considerations." Articles on poetry, but not of the more "popular" sort. Kerker Quinn. Nominal rates. Pub.

***The American Bard**, 529½ Glenrock Ave., Los Angeles 24, Calif. (Q-50) All types; under 30 lines preferred. "Poems of love, faith, home, welcome. Extreme poems or poems of futile pessimism not desired." Rexford Sharp. No payment. Prizes.

American Poetry Magazine, 3039 N. 53rd St., Milwaukee, Wis. Quality poetry of any type so long as talent is evident and skill in performance sustained. Star Powers. No payment.

The American Scholar, 1811 Q St., N. W., Washington 9, D. C. (Q-51) Poetry of high quality, shorter poems preferred. Hiram Haydn. \$10-\$25 for poetry according to number of poems and length. Acc.

***American Weave**, 4109 Bushnell Road, University Heights 18, Ohio. (Q-50) Inspirational poetry of *Accepts light verse.

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all types and lengths. Seeks more poems by men, and "good authoritative work by advanced writers." No poems on death or sorrow. Light verse only if well done and with a literary slant. Loring E. Williams. No payment. Prizes.

***The Antioch Review**, Yellow Springs, Ohio. (Q-75) Uses no more than 4 poems an issue. No conventional poetry. Light verse if it is not also nonsense verse. Paul Bixler. \$2.50 a page. Pub.

Approach, Rosemont, Pa. Eclectic in choice of poetry—unrestricted length; stress on concrete imagery; high degree of excellence required. Articles and essays on poetry. Albert Fowler and others. No payment.

***The Archer, A Little Magazine**, Box 3005, Victory Center Annex, North Hollywood, Calif. (Q-50) Encourages very brief verse. Seeks human interest, striking imagery, natural but poetic phrasing. "Patterned verse should be correct in rhyme and metrically pleasing; but we also use experimental near-rhymes and free verse that is not obscure. We try to avoid much 'writing about writing.'" Wilfred Brown and Elinor Henry Brown. No payment. Prizes. Overstocked; cannot promise fast reports or prompt publication.

Arizona Quarterly, University of Arizona, Tucson, Ariz. (Q-50) Serious verse rarely more than one or two pages. "Poems should have something to say to serious, adult readers. May be conventional or modern." Albert F. Gegenheimer. No payment. Annual award.

***Avalon News**, Alpine, Texas. (Q-30) The best in traditional poetry. \$1 a poem. Humorous quatrains or 8-line verses. No payment. No trite nature poetry or sentimentalized subject matter wanted. Lilith Lorraine.

***The Beloit Poetry Journal**, Beloit College, Beloit, Wis. (Q-35) Best poetry obtainable. Emphasis on variety in subject and form. Long poems if outstanding. Occasional translations and special chapbooks and translation issues (query about these). Editorial Board: Chad Walsh, Robert H. Glauber, David M. Stocking, David Ignatow, Marion Kingston Stocking. Payment in copies.

Blue Guitar, Box 94, Solvang, Calif. (3 times a year-25) "Poems and black-white graphic art are accepted; structural competence is the minimum requirement. However, our essay format often demands poems and drawings which otherwise would not qualify. Thus, although our standards are high, our selection is broad." Bill Lovelady, G. De Witt. Payment varies with quality; minimum \$1.

Blue Moon Poetry Magazine, The Argonne, Apt. 513, 1629 Columbia Road, N. W., Washington 9, D. C. (Q-75) Rhymed, traditional verse 4-16 lines, with "heart appeal." No free verse. Inez Sheldon Tyler. No payment. Prizes.

Blue River Poetry Magazine, Shelbyville, Ind. (Q-50) Serious verse in any style (modern preferred), limit usually 20 lines. Publishes around 80 poems an issue. Loren Phillips. No payment. Numerous prizes, usually paintings and books.

The Bridge (le petit journal), Box 2386, E. Portland Station, Portland 14, Oregon. (M-10) All types of poetry if well done. Glen Coffield. Payment in copies.

Broadside, 6621 California St., San Francisco 21, Calif. Poetry of highest possible literary type. Articles and essays on poetry. Bern Porter. Rates according to worth. Pub.

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Angeles 28, Calif. (Q-75) Poems of high quality, from short lyrics to 30 pages. Philip Stevenson. No payment.

Canadiana, Box 101, Sudbury, Ont., Canada. (Q-50) Poetry of high literary standard to 50 lines. Hilda M. Ridley. No payment.

***The Canadian Forum**, 36 Yonge St., Toronto 1, Ont., Canada. (M-50) Serious poetry of high quality, preferably by Canadians. Occasionally light verse. Payment in subscriptions.

Canadian Poetry Magazine, 677 Dundas St. West, Toronto, Ont., Canada. (Q-50) Short lyrics of high conservative standards. Leo Cox. Pub.

***Candor Magazine**, 103 Clements Ave., Dexter, Mo. (Q-25) Prefers 16 lines or less. "Interest and appeal are most important." Elvin Wagner. No payment. Occasional prizes.

***Caravan**, Lamoni, Iowa. (Bi-M) Preferably under 34 lines—romantic, traditional, modern, rhymed or unrhymed, literary rather than commercial. Helen Harrington. Awards—cash, books, subscriptions.

Caravel: A Magazine of Verse, 1065 Runnymede St., East Palo Alto, Calif. Verse "that projects a definite impression of places so that the reader wants to get up and go." Ben Hagglund. 5c a line (minimum \$1). Acc.

The Carolina Quarterly, Box 1117, Chapel Hill, N. C. (3 times a yr.-50) Favors short lyric poems though there are no limitations as to length; translations; no polemical or didactic poetry. Marcelline Krafchick. Varying rates for exceptional work. Pub. Prizes.

Caxton Poetry Review, Box 143, Cincinnati 11, Ohio. (Q-50) Prefers short experimental poetry not over 20 lines but will consider any good poem regardless of type and length. Emphasizes originality of expression. Albert R. Temple. Many prizes including book publication.

Chicago Review, Reynolds Club, University of Chicago, Chicago 37, Ill. Poetry of highest literary quality. George Starbuck, Poetry Editor. No payment.

***Chromatones**, 1366 Dawson Ave., Long Beach 4, Calif. (Q) Patterned poems, traditional and contemporary; no unrhymed poems other than blank verse; very little light verse. Lyra LuVaile. No payment. Prizes.

Chrysalis, 58 Long Wharf, Boston, Mass. (Bi-M-50) Occasionally poetry. Lily and Baird Hastings. Payment.

***Coastlines**, 1753 Virginia Road, Los Angeles 19, Calif. Traditional and experimental poetry which expresses both individualism and social awareness. One or two humorous poems per issue. Mel Weisburd. No payment.

***The Colorado Quarterly**, Helms 103 West, University of Colorado, Boulder, Colo. (Q-75) Quality poetry non-esoteric, non-experimental, 4-50 lines.

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The Cornucopia Poetry Magazine, 459 W. 32nd St., Indianapolis 8, Ind. Organ of the Poets' Corner. (Q-\$1) Poetry in all recognized forms—not too long. Olive Inez Downing. No payment. Prizes.

The Cresset, Valparaiso University, Valparaiso, Ind. (M-20) Traditional or contemporary poetry under 40 lines. O. P. Kretzmann.

***The Dalhousie Review**, Dalhousie University, Halifax, N. S., Canada. Various types of poetry of high quality, generally not exceeding one typewritten page. Articles and essays on poetry. W. Graham Allen. Verse \$3 a printed page, prose \$1 a printed page, plus 50 reprints. Pub.

***Down**, Lamoni, Iowa. (Bi-M) A vehicle for young writers, preferably under 24. Contributors should state their age on MSS. Poetry under 32 lines—all types. Vigor, strength, and depth desired; may be controversial. Articles and essays on poetry to 1,000 words. Dixie Lynne. Awards—cash, books, subscriptions.

Departure, St. John's College, Oxford, England. Poetry of high standard to 50 lines by established writers and young writers of promise. Roger H. Lonsdale, J. P. McGrath. No payment.

Epoch, A Quarterly of Contemporary Literature, 159 Goldwin Smith Hall, Cornell University, Ithaca, N. Y. (Q-75) Verse of high quality, not necessarily experimental but expressive of contemporary experience. Baxter Hathaway, Walter Slatoff. No payment.

Epos, Lake Como, Fla. (Q-50) Outstanding poems, traditional or free verse. Will Tullos. Payment in copies.

Essence, 55 Trumbull St., New Haven 10, Conn. (Semi-A-25) Original poems not over 24 lines. Any form considered, but amateur verse, light verse, and sermonizing are unacceptable. Joseph Payne Brennan. No payment.

Existaria, 328 Palm Drive, Hermosa Beach, Calif. (Q-50) Good solid experimental poetry, including satire and protest, regardless of form provided thought, meaning, and mood are present and are clear. Carl Larsen. No payment.

Experiment, 6565 Windemere Road, Seattle 5, Wash. (Q-75) Experimental poetry of high literary quality. Very brief poetic drama for stage production, not reading. Carol Ely Harper. No payment.

The Fawnlight, 430 S. 19th Ave., Maywood, Ill. (Q-50) Modern poetry not beyond 60 lines—no am-

ateur work. Features a poet in each issue. Marion Schoeberlein. No payment.

***The Fiddlehead**, 495 Regent St., Fredericton, N. B., Canada. Good poetry of any school, including light verse. Reviews of books of poetry. Fred Cogswell. Payment in copies.

Flome, Alpine, Texas. (Q-50) The best in free verse with occasional traditional verse of high quality. Prefers poetry "subtle but not obscure, dynamic and strong rather than sentimentalized." Maximum 20 lines. Lilith Lorraine. \$2 a poem. Pub.

Folio, Department of English, Indiana University, Bloomington, Ind. (3 times a yr.-35) Poetry—quality the only guide. Stanley Cooperman. No payment.

Four Quarters, La Salle College, Olney Ave. at 20th St., Philadelphia 41, Pa. (Q-50) Poems from 8 lines to several stanzas. More experimental than conservative. Brother Edward Patrick. No payment.

Free Lance: A Magazine of Poetry and Prose, 14117 Milverton St., Cleveland 20, Ohio. (Semi-A-50) Poetry of any length or style; experimental but not social protest. Adelaide Simon. No payment.

***The Georgia Review**, University of Georgia, Athens, Ga. Poetry of any type, including light verse. Under 25 lines preferred. Articles and essays on poetry. John Olin Eidson. Poetry about 25c a line, prose 1c a word. Pub.

Golden Atom, 187 N. Union St., Rochester 5, N. Y. (A-\$1) Very little poetry: lyric fantasy or human interest to 16 lines. Larry Forsace. 25c a line. Acc.

The Grundtvig Review, Box 2386, E. Portland Station, Portland 14, Ore. (Semi-A-50) All types of poetry if well done. Glen Coffield. No payment.

Harlequin, Box 75451, Sanford Station, Los Angeles 5, Calif. (Semi-A-\$1) Exclusively experimental, free verse preferred; no old forms, no light verse. Barbara Fry and Charles Bukowski. No payment.

***A Houyhnhnm's Scrapbook**, Box 12038, New Orleans 24, La. (3 times a yr.-50) Bizarre, fantastic, weird, science-fiction verse or poetry, light or serious, to 160 lines. Emphasis on readability and interest, without loss of literary quality. Richard Ashman; advisory, Felix N. Stefanile, Maxine Cassin. \$2 a poem. Acc.

The Hudson Review, 65 E. 55th St., New York 22. (Q) Poetry of high quality. Articles on poetry. Frederick Morgan, Joseph Bennett, William Arrowsmith. Poetry 65c a line, prose 2c a word. Pub.

The Humanist, Yellow Springs, Ohio. (Bi-M-40) Poetry 4-50 lines, various types. Should fit into the humanist philosophy, which is ethical, non-supernatural, accepts the knowledge and methods of science, and emphasizes the worth of the individual. John Holmes, Poetry Editor.

The Husk, Cornell College, Mount Vernon, Iowa. Some intelligible poetry; some unintelligible. Occasionally a short article on poetry. Clyde Tull. No payment.

***Imagi**, 3020 Woodland Ave., Baltimore 15, Md. (Irreg.-50) Mature modern poetry in any style showing great skill. No length restrictions, but prefers under 3 pages. Light verse if first-rate. "A magazine strictly for the poet already writing the real thing." Thomas Cole. No payment.

Inferno, Box 5030, San Francisco, Calif. (Q-50) All lengths of serious contemporary philosophical and poetical work. Must definitely be of humanitarian and advanced creative thought. Short articles re the literary scene. Leslie Hedley. Payment in copies and possible book publication.

Interim, Idaho State College, Pocatello, Idaho. (Q) Poetry, traditional and experimental, of permanent literary value. One-act poetic plays of advanced quality. "We do not want popular verse. At the same time we do not want obscurantist self-indulgence." A. Wilber Stevens. No payment. Submit no MSS. before June, 1957.

Kaleidograph, A National Magazine of Poetry, 624 N. Vernon Ave., Dallas 8, Tex. (Q-50) Poetry of

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practically all types, but preferably under 40 lines. "We use very little of the strictly 'experimental' verse, though we have no actual taboos except that we seldom use anything that might be considered risqué." Whitney Montgomery and Vaida Stewart Montgomery. No payment. Many prizes.

***Kansas Magazine**, Kansas State College, Manhattan, Kan. (A-\$1) Lyrics from 4 lines to very long. Sonnets, two or more in a series, but no long sequences. Short narrative verse. Very little light verse—one or two such poems to an issue. Preference for writers from the Middle West, and contributors to the little magazines. Fred Higginson, Poetry Editor. No payment.

Kast, Club Kast, 5-9-1 Toyotamakita, Nerima-Ku. Tokyo, Japan. (5 times a yr.-30) An experimental international magazine of the arts. Modern poems, including free verse, in English or French. Yu Sawa. No payment.

The Kenyon Review, Gambier, Ohio. (Q-\$1) A definitely literary quarterly. Prospective contributors should consult the style of verse carried in this periodical. John Crowe Ransom. 50c a line. Pub.

Liston, 253 Hull Road, Hesse, East Yorkshire, England. (Q-50) All types and lengths of poetry; high standard required. George Hartley. No payment.

***Literary Calendar**, 166 Albany Ave., Shreveport, La. Traditional and free verse. Some prose dealing with poetry. Estelle Trust. No payment.

The London Magazine, 31 Egerton Crescent, London, S. W. 3, England. (M-35) Good poetry. John Lehmann. Payment by arrangement.

The Lyric, Christiansburg, Va. (Q-50) Brief rhymed lyrics and sonnets. "Although we do belong to the cult of intelligibility, we do not solicit Victorian verse." Ruby Altizer Roberts, Editor. Collegiate contest and prizes.

Mainstream, formerly *Masses* and *Mainstream*, 822 Broadway, New York 3. (M-35) All types of poetry, but generally poems in which personal experience is related to a social context. Magazine is left-progressive, and all material should reflect this point of view. Milton Howard. Payment in subscription.

Mandala, 1520 Pine St., Philadelphia 2, Pa. (Q-\$1.25) Poetry of any type or length demonstrating high level of competence. John Andrew Fisher. No payment.

Mark Twain Journal, Kirkwood, Mo. (Semi-A-\$1.50) Sonnets, short poems. Cyril Clemens. Payment usually in subscription.

Meanjin: A Quarterly Journal of Literature, Art, Discussion, University of Melbourne, Carlton, W. 3, Victoria, Australia. (Q-\$1.25) Quality poetry. Policy experimental, advance guard, non-conformist, C. B. Christeson. Payment. Pub.

Midstream, 250 W. 57th St., New York. (Q-75) Significant poetry. Shlomo Katz. Pub.

The Miscellaneous Man, 2014 Bancroft Way, Berkeley 4, Calif. (Q-75) Poetry, any length, which is evocative, contemporary in thought, and honest in treatment—no pretties. Essays on Man—"digging the roots of his chaos." Satirical light verse, one-act plays, "any shouts or songs of self-controlled rebellion and of search for human rapport amiably considered." William J. Margolis. Payment, contributor's copy.

New Athenaeum, Lake Como, Fla. (Semi-A-25) Traditional verse preferred—14-line limit. Will Tullios. No payment.

New Mexico Quarterly, University of New Mexico, Albuquerque, N. M. A quarterly of general interest, devoting some attention to Southwestern affairs, but not limited to regional considerations. Uses several poems in each issue. Emphasis on quality. Paul M. Sears, Editor. \$5 a poem. Pub.

***The New Orleans Poetry Journal**, Box 12038, New Orleans 24, La. (Q-50) Any type of poetry that communicates, if of high enough quality. Maximum, 150 lines. Articles and essays on poetry. Richard Ash.

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***Nimbus**, Halcyon Press, Ltd., 15 New Row, London, W. C. 2, England. (Q-60) All types of poetry, though preferably short—"at the most 150 lines except in the case of exceptionally good verse, which can run to almost unlimited length." Light verse used occasionally. Tristram Hull and David Wright. \$2.50 a poem. Pub.

Olivant, R.F.D. 4, Box 186, Fitzgerald, Ga. Modern work of serious intent, including longer poems, plays. Prefers to publish 5-10 of a poet's shorter poems at once. One book length published annually. D. Vincent Smith. Pays at unfixed rates.

Omicron (O), 7234 Baltimore St., Kansas City 14, Mo. (Irreg.) Poetry dealing with science fiction and fantasy. Gary Labowitz. Payment in copies.

One, 232 S. Hill St., Los Angeles 12, Calif. (M-25) A magazine dealing primarily with homosexuality. Poetry to 30 lines. Ann Carl Reid. Payment in copies.

Ore, 73 Coleshill Road, Teddington, Middlesex, England. (3 times a yr.-20) True poetry to 60 lines, romantic free verse preferred, but nothing barred. Policy neo-romantic and humanistic.

***Outposts**, 209 E. Dulwich Grove, Dulwich Village, London, S. E. 22, England. (Q-35) All types of poetry to 100 lines. Light verse "if good enough." Howard Sergeant. No payment.

Pacific Explicator, Box 933, Monterey, Calif. (3 times a yr.-25) Poems and explications. Accompany MS. with two copies of the explicated poem. G. De Witt, Bill Lovelady. Payment varies with quality, minimum \$2.

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The Paris Review, 401 East 82nd St., New York 28. Some poetry of outstanding literary quality. Good rates. Poetry edited by Donald Hall. Pub.

Partisan Review, 22 E. 17th St., New York 3. (Q-\$1) Serious verse of literary character—any length. 40c a line. Pub.

***Patterns**, 34 Hearthstone Court, Stamford, Conn. (Q-50) No restrictions as to content or technique.

***Pegasus, The Poetry Quarterly of Greenwich Village**, G. P. O. Box 1002, New York 1. (Q-50) An eclectic publication printing poetry of merit—8-34 lines—on any subject. Seeks "originality in expression, imagery, thought, rhythm." Favors the unknown and little-known writer. "Does not foster snobbery." Occasionally light verse. Robert Clairmont. No payment.

Perspective, A Quarterly of Literature and the Arts, Washington University P. O., St. Louis 5. (Q-50) Poems of any length. "The magazine is definitely 'highbrow,' intended only for the kind of reader who is familiar, say, with the verse of T. S. Eliot, Wallace Stevens, Ezra Pound, etc. We are not interested in any poetry that might show a likeness to that found in the women's magazines, the newspapers, or any of the mass-circulating magazines." Jarvis Thurston. No payment.

***Phylon, The Atlanta University Review of Race and Culture**, Atlanta, Ga. Purposive verse relating to the dynamics of racial and cultural relations. Articles on poetry. Mozell C. Hill. No payment.

Poems and Pictures, 308 Clement St., San Francisco 18, Calif. (Irreg.-\$3-\$5) An experiment in the publishing of modern poetry and art—and in modern printing. Henry Evans. Submit no material before summer, 1957.

***The Poesy Book**, 51 Ausdale Ave., Mansfield, Ohio. (Q-\$1) Exclusively sonnets and lyrics. Very little light verse. Helen Loomis Linham. Prizes.

The Poet, 108 Elder St., Glasgow, S. W. 1, Scotland. (Irreg.) Poetry in any style, length, or subject matter, but no translations, light verse, or dialect verse. Appraisals of contemporary poets, to 1,000 words. W. Price Turner. No payment.

***Poetry**, 1018 N. State St., Chicago 10. (M-50) Any type or length of poetry, depending on the quality of writing and the abilities of the poet. Henry Rago. 50c a line. Pub. Prizes.

Poetry Digest, P. O. Box 177, Milldale, Conn. (Bi-M-65) All forms of poetry—highest literary standards only. Especially interested in new poets. Essays under 2,500 words on the state of poetry today and on modern poets. Reports within 20 days. John De Stefano. No payment.

Poetry London-New York, 513 Sixth Ave., New York. (Bi-M-75) Poetry of all types. Critical articles. "Devoted to publishing the best in modern writing irrespective of 'schools' or theories." Tambimuttu, Editor.

***Poetry Public**, 103 University Ave., Hastings, Nebr. (Q-50) Any kind of poetry so long as it is really good of its kind; preferably not longer than a page. Light verse but no doggerel. Articles and essays on poetry. Lawrence R. Holmes. No payment.

***PS (poems and stories)**, 2679 S. York St., Denver 10, Colo. Any type of poetry that is good; no restrictions as to length or subject matter. Alan Swallow. No payment.

The Quarterly Review, Fairleigh Dickinson University, Rutherford, N. J. (Q) Significant poetry and plays. Clarence E. Decker and Charles Angoff. No payment.

Quarterly Review of Literature, Box 287, Bard College, Annandale-on-Hudson, N. Y. No restrictions as to type of poetry. Articles or essays on poetry on occasion. T. Weiss and Renee Weiss. No payment. Prizes.

Queen's Quarterly, 132 University Ave., Kingston, Ont., Canada. (Q-\$1) Verse by Canadian authors only. J. E. Hodgetts. \$3 a page. Pub.

Quicksilver, 4429 Foard St., Fort Worth 5, Texas. (Q-65) Lively social vision poetry, ballads, portraits,

AUTHOR & JOURNALIST

poems of all forms; couplets, quatrains, and other short poems always in demand; no light verse. Poetic dramas not exceeding 125 lines or 10 minutes production time. Reviews, including rhymed reviews. High critical standards. Grace Ross, Mabel M. Kuykendall. Payment in copies. Prizes.

***Quixote**, Box 536, Cornwall-on-Hudson, N. Y. An Anglo-American magazine that concentrates on creative writing. Poems of all kinds, short and long. Jean Rikhoff Hills, L. Rust Hills, Jr. No payment.

Recurrence: A Quarterly of Rhyme, P. O. Box 75384, Sanford Station, Los Angeles 5, Calif. (Q-25) Any kind of rhymed verse, experimental or conservative in technique. Particularly interested in verse "in which neither the subjective nor the objective elements in writing are slighted." Grover Jacoby. 30c a line up. Acc.

***Review of Science Fiction**, 411 W. Sixth St., Hays, Kan. Poetry on fantasy and science-fiction themes; any reasonable length considered. S. J. Sackett. No payment.

Schooner, University of Nebraska, Andrews Hall 105, Lincoln 8, Nebr. (Q-60) Modern and avant-garde poetry of varying lengths. Karl Shapiro. No payment.

***Scimitar and Song**, Jonesboro Heights Station, RFD 7, Sanford, N. C. (M-35) All types of poetry if well written, in good taste, and worth while. Long poems strong enough or beautiful enough to justify their length. Avoids frustration and futility. Lura Thomas McNair. No payment. Prizes.

Seven, 15 S. Robinson St., Oklahoma City, Okla. (Q-51) Each issue contains exactly seven poems, one reprint, book reviews, brief comments. Short lyrics preferred but some longer poems used. James Neill North. \$2 a poem. Prizes.

The Sewanee Review, University of the South, Sewanee, Tenn. (Q-51) Poetry 15-60 lines of high literary quality. Monroe K. Spears.

Sheaf, 221 Grotto St., Eureka, Calif. (Irreg.-35) Poetry in modern molds; any length if MS. merits. Only avant garde work considered. E. V. Griffith. No payment.

Shenandoah, The Washington & Lee University Review, Box 722, Lexington, Va. (3 times a yr.-75) No requirement in poetry other than literary value; light verse seldom used. Marion Caskie. No payment.

Simbolica, 3330 Buchanan St., San Francisco, Calif. Avant-garde poetry. Articles on poetry in line with the advanced policy of the magazine. Ignace M. Inganni. No payment.

Snowy Egret, Southland Press, 413 Pass Road, Gulfport, Miss. (Semi-A-50) Poetry related to natural history; address verse MSS. to Richard Ashman, Poetry Editor, Snowy Egret, Box 12038, New Orleans 24, La. \$2 a poem. Pub.

Sonnet Sequences, 5309 Annapolis Road, Bladensburg, Md. (M-25) Restricted to sonnets done in the modern American manner. Murray L. Marshall. No payment.

Southwest Review, Southern Methodist University, Dallas 5, Tex. (Q-75) Serious verse of high quality, preferably under 24 lines. Publishes usually 4 or 5 poems to an issue. "While we by no means insist on traditional forms, we do want our poems to be comprehensible to the intelligent general reader. We prefer poems dealing with human emotions and problems rather than straight nature poems. We have a special interest in the Southwest, but regional material must be of as high quality as any other." Allen Maxwell. \$5 a poem. Pub.

***The Sparrow Magazine**, P. O. Box 25, Flushing 52, N. Y. (Q-50) Any kind of poetry that is good. "We are mainly against slick verse, of trite sentiment and no originality." No length restrictions. Felix N. Stefanie. No payment.

Spirit, A Magazine of Poetry, 386 Fourth Ave., New York 16. (Bi-M-50) No special type—but does not publish the incomprehensible or work contradict.*Accepts light verse.

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***Starlanes: The International Magazine of Science Fiction Poetry**, 1558 W. Hazelhurst St., Ferndale 20, Mich. (Q-60) Weird, fantasy, futuristic, science fiction poetry, preferably rhymed, not beyond 32 lines. Science fiction limericks and futuristic humor especially welcome. Orma McCormick and Nan Gerding. No payment. Prizes.

***The Step Ladder**, Knox College, Galesburg, Ill. (Q-50) All types of poetry. Articles and essays on poetry. Benjamin B. Richards. No payment. Prizes.

Talisman, Box 255, San Jose, Calif. (Semi-A-50) Carefully wrought poetry with mature meaning and technical skill. Robert Greenwood, Newton Baird. 20c a line. Acc.

Tellus, 1614 Collingwood Ave., San Jose 25, Calif. (Irreg.-20) Poetry, conventional or free verse, "with an unleashed, inquiring spirit." L. Page Brownton. No payment.

***The University of Kansas City Review**, 5100 Rockhill Road, Kansas City 10, Mo. (Q-\$1) Any type, any length. Alexander Cappon. No payment.

Variation: A Free Verse Quarterly, P. O. Box 75384, Sanford Station, Los Angeles 5, Calif. (Q-25) Unrhymed free verse, any length. Originality, imagery, and cadence receive special consideration. Any rhymed verse sent to **Variation** will be considered for **Recurrence**. Grover Jacoby. 30c a line up. Acc.

***Venture**, 167 West 22nd St., New York 11. All types of poetry in line with the magazine's purpose to "encourage new and vital writing in the humane tradition of Twain, Whitman, Norris, and Dreiser." Joseph J. Friedman. \$2.50-\$7.50 a poem. Acc.

The Villager, 135 Midland Ave., Bronxville 8, N. Y. (M-35) Light, seasonal short poems. Mrs. Raymond K. Howe. No payment. Prizes.

The Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-\$1) Any type as long as it is

really good poetry. Publishes poems from a few lines to several pages in length. Charlotte Kohler. 50c a line. Pub.

Voices: A Journal of Poetry, Box C, Vinal Haven, Maine. (3 times a yr.-\$1) Modern and traditional poetry of the highest standards—to 3 pages. Harold Vinal. No payment.

***The Western Humanities Review**, University of Utah, Salt Lake City, Utah. (Q-75) Primarily an academic journal interested in providing a common reader in the humanities, art, literature, history, philosophy, religion. Poems preferably 25 lines or under. No coterie poetry. Occasionally publishes light verse. William Mulder, Managing Editor. Payment in offprints.

***The Western Review**, State University of Iowa, Iowa City, Iowa. (Q-50) Poetry of superior quality; no limitation as to type or length. Interested in work by new writers. Seldom uses light verse; no objection to considering it. Usually \$6 a poem. Pub.

***Wings: A Quarterly of Verse**, P. O. Box 332, Mill Valley, Calif. (Q-35) "We publish the best lyrics, sonnets, quatrains, and short narratives we can obtain, but the work must show competence of technical handling. Freakish or eccentric material not welcome." Light verse is used rarely. Book reviews—query about these. Stanton A. Coblenz. No payment. Prizes.

The Wisconsin Poetry Magazine, 1764 N. 83rd St., Wauwatosa 13, Wis. Poems in accord with the magazine's motto: "Sanity, Clarity, Decency." Sonnet length preferred. Clara Catherine Prince. No payment. Prizes.

***Writers' Workshop**, 1817 Fourth St., San Rafael, Calif. All types of verse to 38 lines. Mary O. Davis, Leonard A. Phillips. No payment.

WWHimsy, 3859 Sullivan St., St. Louis 7, Mo. Modern experimental and free verse, any length. Little traditional poetry used. Science-fictional subjects especially preferred. Ronald Voigt. Payment in copies.

The Yale Review, 28 Hillhouse Ave., New Haven, Conn. (Q-\$1) Quality verse. J. E. Palmer. Pub.

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